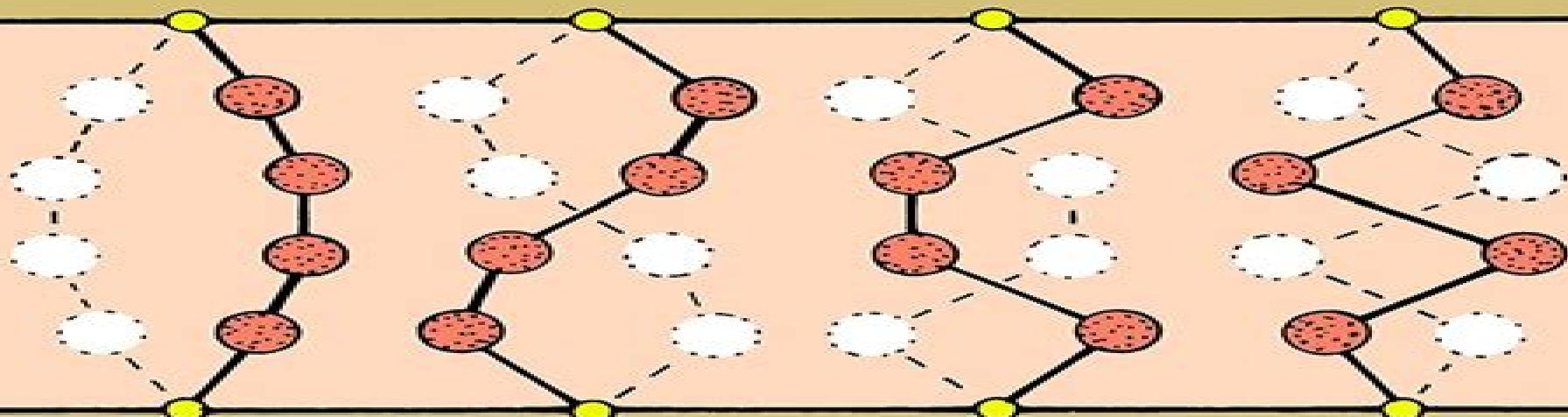


# FUNDAMENTALS OF MUSICAL ACOUSTICS

Second, Revised Edition



Arthur H. Benade

# Musical Acoustics An Introduction

**Hall**

## **Musical Acoustics An Introduction:**

Musical Acoustics Donald E. Hall,1980    *Musical Acoustics* Donald E. Hall,1986    *Introductory musical acoustics* Michael J. Wagner,1976    *Musical Acoustics* Donald E. Hall,2006 Musical acoustics presents a unique opportunity to see science and art working together This book is a balanced presentation of all aspects of musical acoustics It explains how our ears and brains interpret musical events and connects traditional physical analyses to musical reality The purpose of the book is two fold 1 To help students use simple physical concepts as tools for understanding how music works and 2 To use students interest in music to motivate the study and appreciation of scientific methods    Musical Acoustics Moshe Levy,1966    The Physics and Psychophysics of Music Juan G. Roederer,2008-12-15 This book uses acoustics psychophysics and neurobiology to explore the physical systems and biological processes that intervene when we hear music It incorporates the latest findings in brain science and tone generation in musical instruments    **Introduction to the Physics and Psychophysics of Music** Juan G. Roederer,2012-12-06 Viii book we shall refer a great deal to the discipline of psycho physics which in a broad sense tries to establish in a quan titative form the causal relationship between the physical input from our senses and the psychological sensations and physiological reactions evoked in our mind and body re spectively Actually we shall try to weave a rather close mesh between physics and psychophysics or more pre cisely psychoacoustics After all they appear naturally interwoven in music itself not only pitch loudness and timbre are a product of physical and psychoacoustical proc esses but so are the sensations related to consonance and dissonance tonic dominance trills and ornamentation vibrato phrasing beats tone attack duration and decay rhythm and so on Many books on physics of music or musical acoustics are readily available An up to date text is the treatise of John Backus 1969 No book on psychoacoustics is available at the elementary level though Several review articles on pertinent topics can be found in Tobias 1970 and in Plomp and Smoorenburg 1970 A comprehensive discussion is given in Flanagan s book on speech 1972 And of course there is the classical treatise of von Bekesy 1960 A com prehensive up to date analysis of general brain processes can be found in Sommerhoff 1974 musical psychology is discussed in classical terms in Lundin 1967    **The Physics and Psychophysics of Music** Juan Roederer,1995 This book deals with the physical systems and physiological processes that intervene in music It analyzes what objective physical properties of sound are associated with what subjective psychological sensations of music and it describes how these sound patterns are actually generated in musical instruments how they propagate through the environment and how they are detected by the ear and interpreted in the brain Using the precise language of science but without complicated mathematics the author weaves a close mesh of the physics psychophysics and physiology relevant to music A prior knowledge of physics mathematics physiology or psychology is not required to understand most of the book it is however assumed that the reader is familiar with music in particular with musical notation musical scales and intervals and some of the basics of musical instruments From publisher s description    *Musical Acoustics an Intro* Hall,1980-01-01

**The Physics and Psychophysics of Music** Juan G. Roederer, 2001-11-14 This book deals with the physical systems and psychophysical processes that intervene in what we broadly call music. We shall analyze what objective physical properties of sound patterns are associated with what subjective psychological sensations of music. We shall describe how these sound patterns are actually produced in musical instruments, how they propagate through the environment and how they are detected by the ear and interpreted in the brain. We shall do all this by using the physicist's language and his method of thought and analysis without however using complicated mathematics; this of course will necessarily impose serious limitations on our presentation. Although no previous knowledge of physics, physiology and neurobiology is required, it is assumed that the reader is familiar with music in particular with musical notation, musical scales and intervals that he has at least some basic ideas about musical instruments and that he has experienced typical musical sensations. Books are readily available on the fundamentals of physics of music e.g. Benade 1976, Pierce 1983 and music psychology e.g. Deutsch 1982. An excellent and up to date general text on musical acoustics is that of Sundberg 1991. The purpose of the present volume is not to duplicate but to synthesize and complement existing literature. *Studies in Musical Acoustics and Psychoacoustics*

Albrecht Schneider, 2016-12-26 This book comprises twelve articles which cover a range of topics from musical instrument acoustics to issues in psychoacoustics and sound perception as well as neuromusicology. In addition to experimental methods and data acquisition modeling such as FEM or wave field synthesis and numerical simulation plays a central role in studies addressing sound production in musical instruments as well as interaction of radiated sound with the environment. Some of the studies have a focus on psychoacoustic aspects in regard to virtual pitch and timbre as well as apparent source width for techniques such as stereo or ambisonics in music production. Since musical acoustics imply subjects playing instruments or singing in order to produce sound according to musical structures this area is also covered including a study that presents an artificial intelligent agent capable to interact with a real analog player in musical genres such as traditional and free jazz.

**Musical Sound** Michael J. Moravcsik, 2012-12-06 This text has been out of print since 1990; it was originally published by Solomon Press in 1987. Several experts in the field have verified that the information in the book remains constant; nothing has or will change in the basic science of musical sound. It explains the science of musical sound without the encumbrance of detailed mathematics. It will appeal to music lovers as well as students of music and students of physics. It can easily be promoted with our physics program. *Principles of Musical Acoustics* William M. Hartmann, 2013-07-26 Principles of Musical Acoustics focuses on the basic principles in the science and technology of music. Musical examples and specific musical instruments demonstrate the principles. The book begins with a study of vibrations and waves in that order. These topics constitute the basic physical properties of sound, one of two pillars supporting the science of musical acoustics. The second pillar is the human element, the physiological and psychological aspects of acoustical science. The perceptual topics include loudness, pitch, tone, color and localization of sound. With these two pillars in place, it is possible to go in a variety of

directions The book treats in turn the topics of room acoustics audio both analog and digital broadcasting and speech It ends with chapters on the traditional musical instruments organized by family The mathematical level of this book assumes that the reader is familiar with elementary algebra Trigonometric functions logarithms and powers also appear in the book but computational techniques are included as these concepts are introduced and there is further technical help in appendices

*Nonlinearities and Synchronization in Musical Acoustics and Music Psychology* Rolf Bader,2013-02-01 Nonlinearities are a crucial and founding principle in nearly all musical systems may they be musical instruments timbre or rhythm perception and production or neural networks of music perception This volume gives an overview about present and past research in these fields In Musical Acoustics on the one hand the nonlinearities in musical instruments often produce the musically interesting features On the other musical instruments are nonlinear by nature and tone production is the result of synchronization and self organization within the instruments Furthermore as nearly all musical instruments are driven by impulses an Impulse Pattern Formulation IPF is suggested an iterative framework holding for all musical instruments It appears that this framework is able to reproduce the complex and perceptionally most salient initial transients of musical instruments In Music Psychology nonlinearities are present in all areas of musical features like pitch timbre or rhythm perception In terms of rhythm production and motion self organizing models are the only ones able to explain sudden phase transitions while tapping Self organizing neural nets both of the Kohonen and the connectionist types are able to reproduce tonality timbre similarities or phrases The volume also gives an overview about the signal processing tools suitable to analyze sounds in a nonlinear way both in the Fourier domain like Wavelets or correlograms and in the phase space domain like fractal dimensions or information structures Furthermore it gives an introduction to Physical Modeling of musical instruments using Finite Element and Finite Difference methods to cope with the high complexity of instrument bodies and wave couplings It appears that most musical systems are self organized ones and only therefore able to produce all unexpected and interesting features of music both in production and perception

**Acoustics and the Performance of Music** Jürgen Meyer,2009-10-10 This classic reference on musical acoustics and performance practice begins with a brief introduction to the fundamentals of acoustics and the generation of musical sounds It then discusses the particulars of the sounds made by all the standard instruments in a modern orchestra as well as the human voice the way in which the sounds made by these instruments are dispersed and how the room into which they are projected affects the sounds

[The Harvard Dictionary of Music](#) Don Michael Randel,2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music The Harvard Dictionary of Music has long been admired for its wide range as well as its reliability This treasure trove includes entries on all the styles and forms in Western music comprehensive articles on the music of Africa

Asia Latin America and the Near East descriptions of instruments enriched by historical background and articles that reflect today's beat including popular music jazz and rock. Throughout this Fourth Edition existing articles have been fine tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture. Encyclopedia length articles by notable experts alternate with short entries for quick reference including definitions and identifications of works and instruments. More than 220 drawings and 250 musical examples enhance the text. This is an invaluable book that no music lover can afford to be without.

*Acoustics and the Performance of Music* Jürgen Meyer, 2008-11-01. This classic reference on musical acoustics and performance practice begins with a brief introduction to the fundamentals of acoustics and the generation of musical sounds. It then discusses the particulars of the sounds made by all the standard instruments in a modern orchestra as well as the human voice, the way in which the sounds made by these instruments are dispersed and how the room into which they are projected affects the sounds.

*Musical Acoustics* Carleen Maley Hutchins, 1975. A poor boy who longs to paint is given a magic brush that brings to life whatever he pictures.

*Acoustics and Psychoacoustics* David Martin Howard, James A. S. Angus, Jamie Angus, 2001. This book provides a comprehensive introduction to the subject of acoustics including the principles of human perception of sound sometimes called psychoacoustics. Acoustics and Psychoacoustics is ideal for students of music technology, sound recording, traditional music and acoustics as well as engineers studying audio, multimedia and communications systems. Anyone who wants a practical understanding of how real musical sounds behave and are perceived in real spaces will find this an accessible and interesting read. Subjects featured include Principles of sound, Human hearing and psychoacoustics, Musical timbre, pitch and loudness perception, Sound generation in musical instruments, Sound in different environments, Architectural acoustics, Processing sound electronically. The book's second edition provides new material on wave motion, brass and woodwind instruments, forward and backward masking, an introduction to coding and diffusion. Additional references and marginal notes explaining basic terms are provided to aid understanding. Supporting website: <http://www.york.ac.uk/dmh8/AcPsych/acpsyc.htm>. Visit the book's supporting website designed by author David Howard for additional resources, Questions and exercises to test your knowledge, Web links for further resources and research, Audio clips, Calculation facilities eg adding decibel values and converting between frequency ratio and cents/semitones. The website can also be reached via [www.focalpress.com](http://www.focalpress.com). Professor David M. Howard lectures on music technology at the University of York's Electronics Department. His research interests include the analysis and synthesis of music, speech and singing, human hearing modelling and the use of computer displays in voice teaching. He is an active organist, choral singer and choral conductor. Dr James Angus was an instigator of the music technology courses at York where he formerly lectured. He is now an independent consultant and researcher in the area of acoustics in particular diffuser design and audio signal processing. Acoustics and Psychoacoustics is part of the Focal Press Music Technology Series.

**An Introduction to School Music Teaching** Karl Wilson

Gehrken, 1919 For over 10 years instructors and students have reported better grades through increased engagement and real time insights into progress MyLab is designed to reach students in a personal way Engaging learning and practice opportunities lead to assessments that create a personalized study plan With millions of students registered annually MyLab is the most effective and reliable learning solution available today

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